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was wondering at the strangeness of the name; now I think that I have solved the riddle. Whenever we boys wished to go a-nutting we would by preference go to the *Lasúr*, for hazel-bushes grew there in plenty.

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FRENCH LITERATURE.

An Elementary Scientific French Reader, by P. MARIOTTE-DAVIES, Ph. D. Boston: D. C. Heath & Co., 1897. 8vo, pp. 132.

La Triade française—de Musset, Lamartine, Victor Hugo. Petit recueil de poésies par LOUISE BOTH-HENDRIKSEN. Boston: D. C. Heath & Co., 1898. 8vo, pp. xv+198.

L'Oncle et le Neveu et Les Jumeaux de l'Hôtel Corneille, par EDMOND ABOUT, avec une notice biographique sur l'auteur et des notes en anglais par G. CASTEGNIER, B. S., B. L. New York: William R. Jenkins. 12mo, pp. ii+120.

Chrestomathie du Moyen Age.—Extraits publiés avec des traductions, des notes, une introduction grammaticale et des notices littéraires par MM. G. PARIS et E. LANGLOIS. Paris: Librairie Hachette et Cie., 1897. 12mo, pp. xciii+352.

THE plan of the Reader, as of every other Scientific Reader, is to "familiarize the student with scientific forms of expression and style," but the question may well be asked whether sixty pages of reading-matter, divided into twenty different subjects, will give the student this desired familiarity. The fact that scientific French is comparatively easy makes Scientific Readers useless, as a student who can read an average modern novel will have no trouble with scientific matter. He need only be acquainted with the peculiar terms of his specialty, and such expressions are very much alike in French and English. For this reason it would seem almost better not to spend valuable time reading a score or so of short scientific articles. Yet there is a demand for such works, and Mr. Mariotte-Davies' *Reader* contains interesting matter.

The notes and vocabulary occupy more pages than the selections. This length of

the notes is owing to the explanations given of such proper nouns as *Londres, Franklin, Nile, Job, Exode, Homère, Alpes, Paris, Naples, Edison*. The student is told that London is "the capital of England, on the river Thames;" that Job is "the leading person in one of the canonical books of the Old Testament, which is called after him;" that the Alps are "the most extensive system of lofty mountains in Europe;" that Paris is "the capital of France, situated on the Seine," that Naples is "one of the largest cities of Italy." The editor was evidently anxious that no critic should say he had left any name unexplained. But such notes do not really elucidate the text. Cherbourg is said to be "a town in the department of the Manche in France." Is it necessary that the student should know that Cherbourg is in the department of the Manche? Granting the usefulness of such information, might it not perhaps be more useful to say that Cherbourg is one of the leading, one of the two, military ports of France?

Many other notes are merely translations of phrases which should be evident even to a beginner. We may mention *apparences lumineuses*, "bright lights;" *commotions violentes*, "violent shocks;" *appela de nouveau*, "called again;" *une fois*, "once;" *comparable à*, "similar to;" *au moyen de*, "by means of;" *de là*, "hence;" *quelle que soit*, "whatever may be;" *à cause de cela*, "on account of that;" *prendre garde*, "take care;" *éût six pieds de haut*, "was six feet high;" all of which illustrations are taken from about two pages of notes.

It is generally recognized by modern language instructors that the notes should help a student in difficult or obscure and idiomatic passages, and that they should not tend to spare him every effort by taking the place of a dictionary.

The following two mistakes may be mentioned: 2: 13—*de même que* does not mean "as for," but *de même que pour* means 'as for' or 'just as for.' 24: 7—*à côté d'* is not "near by," but simply 'near,' or better, 'by the side of.'

The vocabulary itself is surely complete enough, but it is a question whether it might

not be wise to oblige the student to procure a regular dictionary from the very start, especially when we have such good small French dictionaries. The beginner will thus become accustomed to handling a particular dictionary, the cost of a text containing a vocabulary will be lessened, and a student will not try to use for an advanced text a vocabulary prepared only for a few easy selections. Another advantage would be the possession of a dictionary of acknowledged worth in place of a vocabulary prepared doubtless by a conscientious scholar, but perhaps by one who has not the required ability for engaging in such work.

Is it well to give every form met in the text, even *ai, as; a, au, aux; cet, ces; du, des; est; ils, elles; la, les, j', qu'*, etc.? How can a student's perception be cultivated, when the way is made so smooth for him? Such forms as the above need not be mentioned at all, and especially should they not be given separately. If it is the editor's plan to give the text to a student before he has even begun the study of an elementary grammar, then his plan will not appeal favorably to most instructors. If such is not his idea, then these separate forms are unnecessary, and even harmful in the training of the mind.

The actual mistakes in the vocabulary are not many. For *apparaît* read *apparaît*. *Avant* had better be *avant de* or *avant que*, just as *afin de* (*afin que*). For *bouté* read *bonté*. For *connait* read *connaît*. For *croît* (from *croître*) read *croît*. When would the feminine past participle *étée* be used? For *grossier, e* read *grossi-er, ère*. For *mortel-le* read *mortel, le*. Why *le mien* but *tien, sien*? For *au travers* read *au travers de*. *Vive*, adj., need not be given, as *vi-f, ve* is mentioned.

In conclusion, Mr. Mariotte-Davies' *Scientific Reader* is an acceptable publication for one of its kind, but the objection remains that the notes and even the vocabulary are too full to be advantageous, or even not to be harmful, to the student.

Miss Both-Hendriksen says that her book was published owing to the "dearth of available material" on these three nineteenth century poets, Lamartine, de Musset and Victor Hugo. She mentions Hachette's edition of Alfred de Musset, but she might have added Professor Bowen's excellent collection

of French lyric poetry, containing five poems of Lamartine, eight of de Musset and fourteen of Victor Hugo, beside a number from other French poets. Then there is Professor Warren's edition of Victor Hugo, which contains, beside the prose selections, sixteen poems. Professor Fontaine's *Les poètes français du xixe. siècle* includes, among selections from eighty-two French poets, eleven poems of Lamartine, nine of de Musset and sixteen of Victor Hugo. These editions, all of which have appeared in America, are surely worthy of some notice. It might be stated that Miss Both-Hendriksen's work contains fourteen poems from de Musset, fourteen from Lamartine and thirty-seven from Victor Hugo. This last poet has the lion's share, and, by most persons, is said to be entitled to it. The selections are all good, though every teacher will miss a favorite or so, but Miss Both-Hendriksen has prepared the reader for that, pleading an "embarras de richesse." The editing is carefully done, and all American instructors will await with interest the continuance of the "structure." There is a demand for such texts, and the only improvement might be the editing of each leading poet separately.

The sketches of these three poets are in French, a language which the editor seems to write with ease. But it is dangerous for an American or Englishman to write an introduction for students in French, even when he is familiar with this language. Phrases that are correct, and yet are not quite French, are apt to slip in, and that teacher does not exist who can satisfactorily explain to the average learner wherein a French sentence may be correct and, at the same time, not be French. Miss Both-Hendriksen picks her way very successfully through these pitfalls, but sometimes she slips; she may not fall, but she does slip, though perhaps so slightly that all readers may not even grant that she has made a misstep.

Are the following sentences, picked out at random, altogether French? Perhaps they are, and in such matters it is useless to argue, or to endeavor to convince one who does not agree with you from the beginning:

Il essaya de diverses carrières, mais ne sentit de goût que pour les lettres. Ce changement de jugement est très bien expliqué par M. Désiré Nisard. Après se succédèrent l'un

après l'autre, des contes, des comédies—. L'Académie française le reçut au nombre de ses célèbres Quarante.

Can *Quarante* be correctly used in French, where Englishmen would use *Forty*, as in "the illustrious *Forty*?"

La Révolution frappa sa famille comme toutes celles qui restaient fidèles à l'ordre ancien. En quelques pages qu'est-ce qu'on peut écrire de Victor Hugo? On peut bien vous dire qu'il naquit à Besançon le 26 février, 1802; que son père—. Et après? On pourrait toujours continuer. L'enfant, devenu jeune homme, obtint—. Que peut-on dire après? Multiplier les détails, donner des aperçus plus justes de sa vie, tout cela est possible; mais sonder son caractère, le révéler, le critiquer, l'expliquer, impossible.

As the editor says, the notes "deal chiefly with historical allusions and metaphorical expressions," and are prepared with care. The real difficulties are explained, and these notes form a fitting close to a satisfactory publication.

The sketch of *About* is written in French, and in this work it must be admitted that the editor's French is better than his English, the latter language being that of the notes.

Attention should be called to the translation in the notes of common words, such as *marionniers*, *tilleuls*, *aliénés*, *terne*, *lésion*, *surveillante*, *exemplaire*, *portière*, *pension*, *s'assoupir*, *se mit à roufler*, *rente*, etc., etc., and it may well be stated again that the translation of such words in the notes is not only useless, but positively harmful to the student. Careful editors purposely avoid including such matter in their notes, and nevertheless, in spite of such good examples, publications will appear whose notes are little better than a mere dictionary.

The lines should be numbered in the course of the text itself, so as to facilitate reference to the notes. 3: 15—For "linden trees" read 'lindens.' 4: 12—"They glance around with limpidity" is curious English. 8: 19—For "I have reasons to believe" read 'I have reason to believe.' 9: 23—Is it quite correct to speak of a man as "bobbing" his head "with a rhythmical movement?" 10: 5—*qui le lorgnait* does not mean "who spied him;" *lorgner* means 'to glance at,' or 'to eye.' 21: 18—*François s'avisa* does not mean "François imagined," but rather 'François took it into his head.' 31: 5—For "sprung" read 'sprang.'

32: 19—For "the requisite qualities to be a sister" read 'the requisite qualities for a sister' or 'the requisites of a sister.' 37: 23—Of what possible use is the Latin etymon (the only one given in the notes) in "*quotidienne*, daily (from the Latin *quotidie*)?" 43: 2—"The lectures which are given there (at the Sorbonne) by the most eminent scientists, are renowned the world over." Does the editor mean that the lectures given at the Sorbonne by famous men are renowned? That would be somewhat of a truism. Or does he mean that all lectures given there are renowned, and that the lecturers are among the most eminent scientists of the world? 66: 12—*je brûle mes vaisseaux* need not be translated "I remove all obstacles," since the English have the same expression as the French. 79; 5—*bois in il n'était pas du bois dont on fait les dupes* might be better understood if it were rendered by 'stuff.'

The *Chrestomathy*, like all works with which Gaston Paris has anything to do, is most carefully prepared. The introduction, though brief, is very complete, dealing with the origin of the French language, with phonology, morphology, syntax and versification.

The selections include short extracts from the Old-French epic poetry, from *Le Chevalier au Lion*, *Aucassin et Nicolette*, *Estula*, from fables, history, satires, lyric and dramatic poetry, from *Le Roman de la Rose*, and from Villon.

There is no vocabulary for the reason that all the selections are translated into modern French at the foot of the pages. The notes are few and deal with difficult passages, and each selection is preceded by a succinct literary notice.

This publication will be found useful by those who prefer a literal translation to a vocabulary.

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SPANISH LITERATURE.

Lazarillo de Tormes conforme á la edición de 1554 publicalo á sus expensas H. BUTLER CLARK, M. A., Correspondiente de la Real Academia de la Historia. Oxford: Blackwell, 1897. Edición de 250 ejemplares.

Who was the author of the famous picaresque novel *Lazarillo de Tormes*, is a question that